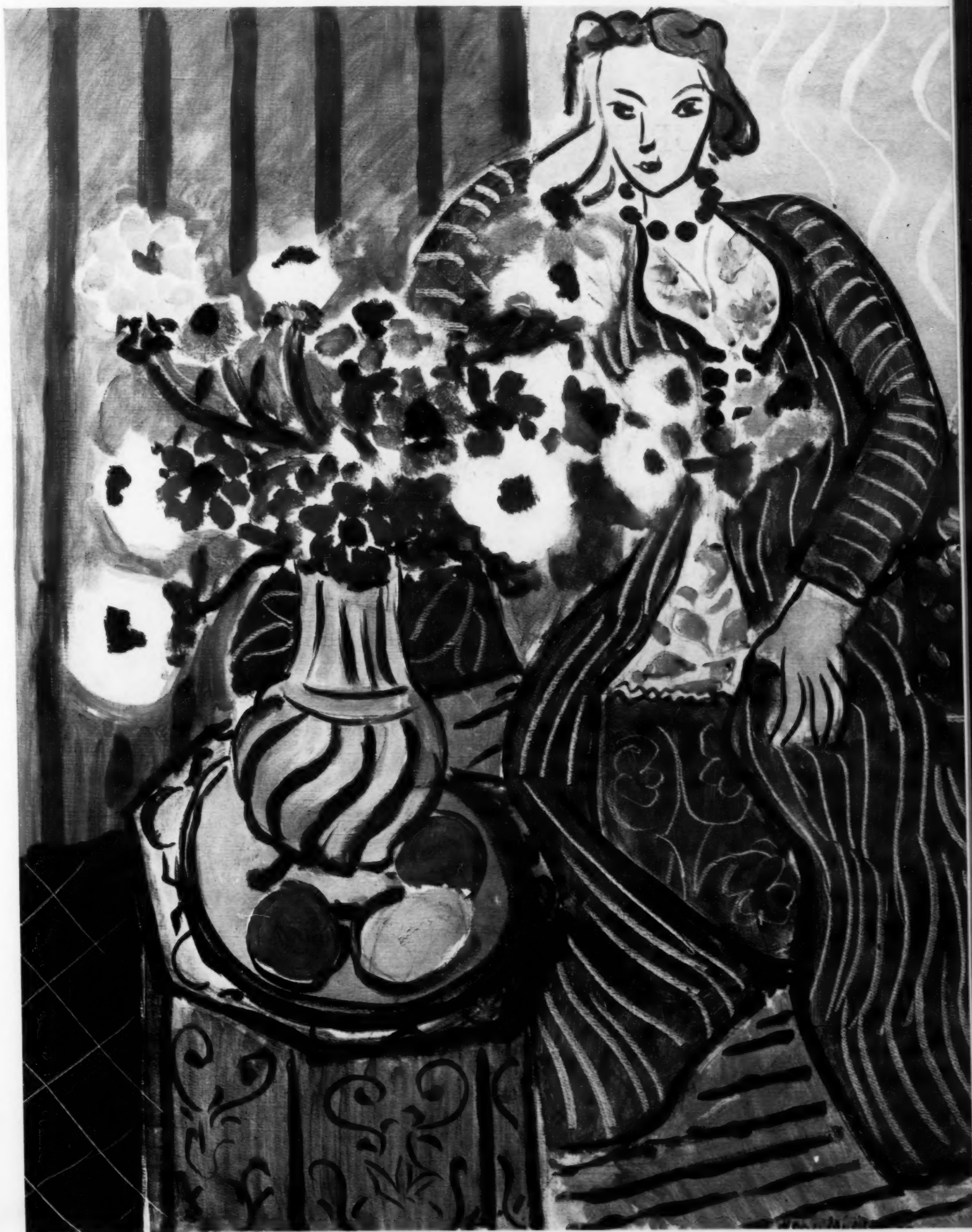


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MAILLOL'S "VENUS": MODERN CLASSIC

One of the most important bronzes by the master of Marly or any other modern sculptor, this over life-size Venus in the first cast, made in 1928, is the central point of the current exhibition at the Valentine Gallery. Rich in the realization of fundamental Classic form, it goes beyond this by the transcendent use of a model from everyday life. No less remarkable than the style is the technique from the first results of the sculptor's clay to the finished precision of the beautifully cast and finished bronze, a balance between creation and craftsmanship which revives the sculpture ideals of the Renaissance.

THE ART NEWS

JANUARY 8, 1938

VIEW No. 1 OF MODERN FRENCH ART

Maillol, Rouault and Masters from Rousseau to Soutine

BY ALFRED M. FRANKFURTER

SHOWING of modern painting around the focal point of a contemporaneous monumental sculpture is a rarely encountered phenomenon in the exhibition technique, or for that matter, in the mentality of today, though this is just what the Valentine Gallery has brilliantly done with its current agenda of Maillol, Rouault and fifteen twentieth century French paintings by masters from Henri Rousseau to Soutine, finally throwing in a whole roomful of abstractions by Jean Helion (from speaking of which this critic respectfully begs to be excused). It is the idea, above all, which is the thing here—the idea that the great sculpture of our day is, for the first time since the Renaissance, inseparably associated with its painting, that the bonds loosened by Michelangelo, which were a basic architecture that dominated its age and that unified painting and sculpture, have been slowly unraveling and tightening anew so that the aesthetic grandeur and misery of the one art again irrevocably attach to the other.

No visitor to the Valentine exhibition could fail to sense this essential sympathy. Apart from the magnificent serenity with which the fine *Venus* of Maillol, in a small room by itself at the end of the gallery, dominates the other components—



EXHIBITED AT THE VALENTINE GALLERY

HENRI-MATISSE: "NU," 1917, AN OIL IN UNUSUALLY COOL TONALITY



EXHIBITED AT THE VALENTINE GALLERY

GEORGES ROUAULT: "L'ECUYERE," WATERCOLOR, 1917

an ascendancy which is undeniable but which is dependent upon the individual work and not upon a stylistic generality—it is easy to see that the sculptor of our century has fenced with the same source problems as the painter: the quest for a valid style that will hold its own against the encroachments of perfected mechanization, whether the camera or machine manifold casting; the search for an inner structure to support a weight greater than that of any previous formal system and yet original and independent. In this exhibition, one of the greatest sculptors and ten of the best painters of our day each set out on the task by different roads. Although it is perhaps a question of how little each one fails of reaching the goal rather than of attaining it at all, the vivid confrontation makes the show so fascinating a minor exposition.

Maillol's struggles with the creation of a modern classicism that have occupied him for most of his lifetime may be said to have found fullest statement in the over life-size *Venus* of 1928, of which the first bronze cast is being shown. But he, as nearly all other modern sculptors, has suffered painfully from an epoch of critics and public that can find no other explanation for the art than a series of unrelated expletive adjectives, only because their wish-consciousness demands that sculpture be more than the most humble sublimation of life which it really is. Thus there have been detected in Maillol all sorts of undercurrents which were made plausible only by the universality of his images. Actually it is a quite simple sense for what Goethe called the loftier reality that makes Maillol great: the creation of a *Venus* out of the observation of the most pedestrian phases of everyday life—a young woman of the soil, strong, secure in the knowledge of her positive ambient. If the style falls short of the objective, it is because the adoption of a Classic ideal sets its own limitations. Curiously, Maillol's very efforts to break the bonds of the antique are ever his severest defeats, such as the unpleasant bun of hair at the back of the neck of this *Venus*, a compromise with bourgeois contemporization only a shade less irritating than the string of beads with which he decorates his other ideal women and lets them play. Yet the spectator need not accept the compromise, and it is easy to ignore it in full contemplation of the easy majesty of the translation of these ordinary forms into the warm, full-throated *chanson de la vie* that (Continued on page 24)

SHIPS IN XIX CENTURY SEASCAPES

A Salty Exhibition at the Philadelphia Museum

BY HENRI MARCEAU

SHIP pictures of the nineteenth century is the seldom seen phase of painting that has been selected as the theme of the current exhibition at the Pennsylvania Museum of Art. Though rarely celebrated, this is an aspect of art that has a host of interested followers and enthusiastic collectors, for the charm and decorative value of these works is one that impresses the visitor with a first glance at the show.

The Museum's exhibition tells the story of the shipping of the later part of the eighteenth century, the age of the clippers and packets of the mid-nineteenth century and the early age of steam. Its material illustrates the work of artists whose sincere approach to their subject frequently overcame lack of great formal training and permitted them to rise to unexpected heights. At their very best in the examples by artists equal to the members of the Roux family, these painters must rank with the most distinguished of marine painters.

The works on view come for the most part from the collection of the late Laurence Brengle and comprise over one hundred

CHINESE ARTIST: "THE 'ZOUAVE' ENTERING HONGKONG"
LENT BY THE BRENGLE COLLECTION TO THE PENNSYLVANIA MUSEUM OF ART



LENT BY THE BRENGLE COLLECTION TO THE PENNSYLVANIA MUSEUM OF ART
(ABOVE) A. ROUX, FILS: "THE BRIG, L'AIMABLE PAULINE"



LENT BY THE BRENGLE COLLECTION TO THE PENNSYLVANIA MUSEUM OF ART
(RIGHT) FRANCOIS ROUX: "THE BRIG 'ANGELIQUE'," 1853

paintings, watercolors and prints—a surprisingly large quantity of material to have assembled on this specialized subject.

The Brengle collection is notable for its variety and the high quality of its individual items. Especially noteworthy among the pictures displayed is a group of sixteen watercolor paintings by the members of the Roux family of Marseilles, marine painters who far surpassed their contemporaries in the accuracy of their representations as well as in the mastery of their chosen medium. Anton Roux, the founder of the group, was born in 1765 and lived until 1835. He was largely self taught, although he based his work somewhat on that of Joseph Vernet, the painter who was commissioned by M. Marigny, brother of Madame de Pompadour, to paint views of French ports for Louis XV. Anton's painting is characterized by softness of color and utmost accuracy of detail, his paintings becoming, in effect, portraits of the ships they represent. Despite this faithfulness "down to the last rope and spar," Anton's pictures combine knowledge of the sea and its ways with the artist's imaginative selection, so that they become works of art in their own right.

Succeeding to the family business, Anton's three sons, An-

toine, Frederic and François, carried the traditions of their father down to the closing years of the nineteenth century. With the exception of Frederic, who went to Paris and finally set himself up in business at Le Havre, the Roux family worked in their native city of Marseilles to represent the life of its ancient and active harbor. The Roux shop became the favorite resort of sea captains from the world over, who came to buy paintings of their ships made while these were riding at anchor nearby. Homeward bound, many a Yankee skipper has carried the portrait of his ship for his employer.

The third son, François, enjoyed great contemporary success. In many respects he was superior even to his father, especially in the breadth of the manipulation of the watercolor media. In 1860 François went to Paris, where he received recognition in the art world and where he presented to the Louvre a large collection of his sketches. This became the nucleus of the collection of Roux paintings owned by the Marine Museum, the most important group of their works assembled.

(Continued on page 24)



View No. 2 of Modern French Art

Matisse to Miro in Another Current Show

BY MARTHA DAVIDSON

WERE color, its architectural and expressional content, the thesis of the exhibition of recent paintings by eight French artists, Pierre Matisse could have selected no more fascinating an exposition than the one which currently hangs on the walls of his gallery. The use of color has always, to a greater or lesser degree, implied the application of it as a formal and emotional implement of plastic expression. But it was with the *fauves* in the beginning of the century that color finally became autonomous in the sense that it was freed from the dictates of natural appearance. With Gauguin and Van Gogh and the artists of the East as their precursors, the *fauves* rebelled against the scientific naturalism of the Impressionists, established the intensity of absolute color and affirmed the doctrine of the eternalization of a vision, crystallized by the intuition and emotion of the artist rather than made transitory and amorphous by the laws of naturalism.

The *fauves* sought for a "truer more essential character"; they wanted to give reality a more lasting interpretation. How much of the fundamental issues of this movement is retained today by the artists who followed it three decades ago can be seen in the work on display by Matisse and Rouault, and in less measure by Dufy. Derain's flower piece, soberly keyed in half-tones of browns and russet, signifies this artist's departure from the dynamics of the *fauves*.

On the other hand Picasso, who was fashioning the architecture of cubism while Matisse was inventing the two-dimensional decoration of his *fauve* paintings, closely approaches, in his recent *L'Arlesienne*, the principles of the "wild beasts." The disciplined *Nature morte* (lent by Mr. Joseph Pulitzer, Jr.) and the ordered *Nus à la Fenêtre* were both painted by Picasso in 1933. Although full of composure and lyrically delicate in color, these paintings anticipate the total emancipation from rationalism that is climaxed in *L'Arlesienne*, a parody on Van Gogh that has the impact of a bombshell. The violence of the distortions of outline and the slashing of calligraphy is made a thousand times more terrifying by the vitriolic colors which are invented spontaneously and with recourse to no natural image; it is an image not of an individual, but of warfare. The purity of color so exquisitely sug-



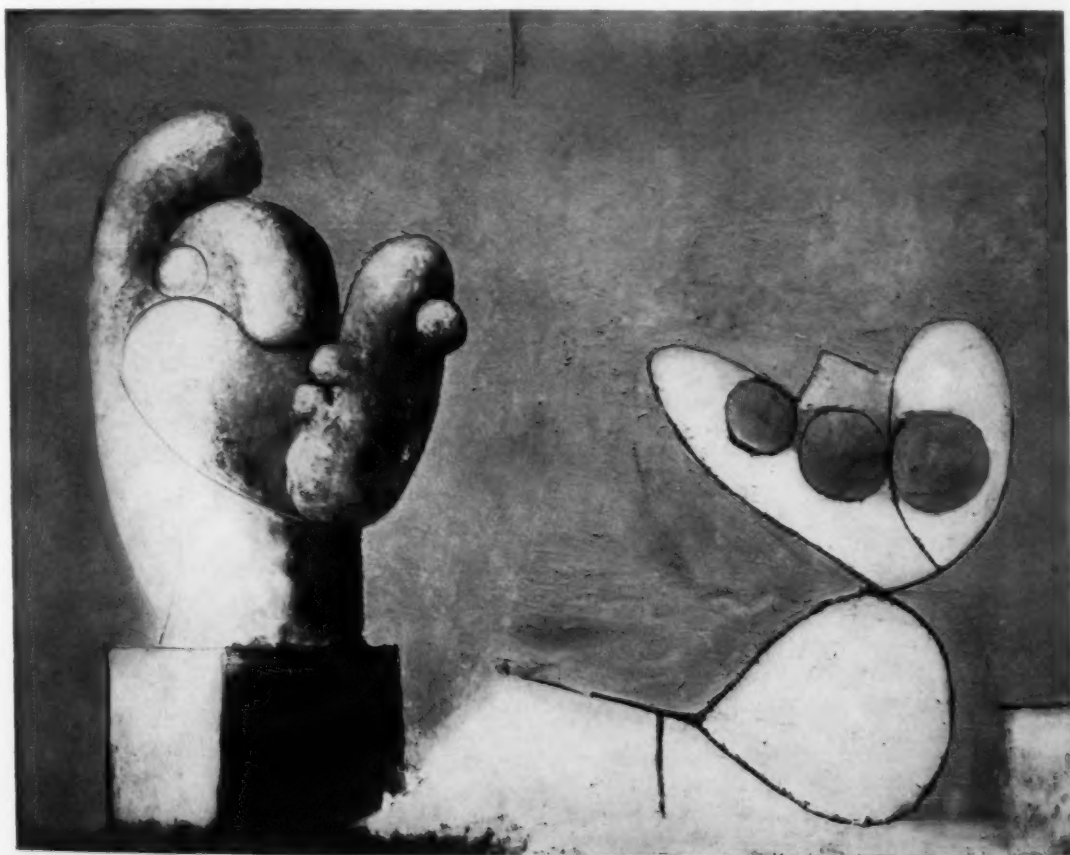
EXHIBITED AT THE PIERRE MATISSE GALLERY
BONNARD'S SHIMMERING "FEMME AUX FLEURS," 1937

gested in *Nature morte* is defiled by deliberate smudges which run beyond the form-defining lines.

It is a more joyous music that resounds in the paintings by Matisse, all three of which have been executed within the past two years. *La Robe violette* (lent by Miss Etta Cone) is an astoundingly brilliant painting by this artist who, although sixty-eight, continues to invent new variations on a favorite theme. This painting, electric in intensity, has the magnificent beauty that is the summation of a long experience which has lent absolute control to the stenography of a genius of our age. The broad areas of color are so adroitly organized that there is a rhythmically balanced interplay of the sections into which the composition is divided. These sections are in turn decorated broadly with calligraphic details of coordinating colors and the restricted range of hues is reiterated conclusively in the bouquet and fruits. The line is rapid, electric and vital, in harmony with the color. There is a finality and an emotional excitation in this picture that is not present in *Femmes aux Fleurs*, 1937, by the elderly Bonnard who is more a descendant of Impressionism than a rebel against it. Compared to Matisse's paintings, this is more diffused in color and consequently in form, although it is similarly patterned with a decorative apposition of verticals and horizontals. One of Bonnard's most exquisite creations, it is suffused with flickering light and softly glowing tones of red, yellow and blue. It is imbued with subtle nuances that are eschewed by the bolder leader of the *fauves*.

In contrast to the colorful paintings by Matisse, Picasso and Bonnard, Dufy's otherwise gay and lively *Les Regattes* has little dynamic force of color and none of the unity

(Continued on page 24)



LENT BY MR. JOSEPH PULITZER, JR. TO THE PIERRE MATISSE GALLERY
PICASSO: "NATURE MORTE," 1933, DELICATELY TINTED AND SUPERBLY BALANCED

The Artistic Female of the Species

Women Painters and Sculptors in Their Annual Show

BY JEANNETTE LOWE

THE Forty-seventh Annual Exhibition of the National Association of Women Painters and Sculptors, filling four large rooms, brings to mind again the almost incredible fact that only a little less than fifty years ago women artists found discrimination against their work so universal even in New York City that they joined together in order to exhibit under dignified and professional auspices. The organization established then has extended its activities to include artists in other cities, where, particularly in the smaller places, the isolated artist has benefited by being able to

whose topical interest indicates the freedom of the artist to launch out into new fields. Watercolor, as always, has inspired its devotees to freedom and spontaneity. Not to take note of one aspect which manifests itself throughout the exhibition is to overlook the large part the negro has played as inspiration for the best work. Out of the abundance of his vitality, his ability to laugh and sing and dance, his stoical courage in the face of disaster both painters and sculptors have fashioned works which attract the spectator and compel his attention.

Two of the prizes have gone to work in the last category. Mary E. Hutchinson's *Duet*, winner of the Mary Brady Tucker Prize, portrays with quiet power two negro musicians in a mood of absorption. Simple in color harmony its dramatic feeling derives from the striking play of light on the figures, as well as the artist's sympathetic psychological penetration of her subject. The most arresting piece of sculpture in the show, Lu Duble's *Calling the Loa, Haiti*, won the first Anna Hyatt Huntington Prize. Inspired by religious ceremonial, it is the figure of a woman beating a drum, all realistic



EXHIBITED AT THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS
"SUNDAY FUNNIES," A COLLOQUIAL SCENE BY LENA GURR

exhibit in a national show, and to measure her work by comparison with that of others. Traveling shows, now so common, and before the days of the W.P.A. Art Project such a boon to the hinterland, were instituted early by this pioneering organization which has successfully weathered the difficulties of a changing world. If a show of exclusively feminine work seems an anachronism today it is because it is the outgrowth of a tradition which had its roots in another world. It exists today to attest the vitality of an organization whose activity has been unflagging for nearly half a century.

Many of the other groups of artists who exhibit together do so because of common interests more significant than merely being of the same sex. Certain aspects, however, of this large showing, which includes over three hundred items coming from thirty-five states, are conspicuous. Grant at the beginning that there is a tendency among women to paint the less troubled face of the earth in serene landscapes and picturesque glimpses of a waterfront, and that portraits usually reflect the gentility of protected rather than active lives, and still there is manifested here in a large number of paintings, a fresher approach to contemporary life than a purely conventional one. Particularly is this true in the few but significant paintings which show a perception of social change, and in those



EXHIBITED AT THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS
SELMA OPPENHEIMER: "SUNDAY MORNING," RICH IN TONE

detail subdued to the forceful, dynamic projection of a racial idea.

Coming into the field in which alertness to the throb of contemporary life has inspired the artists, one finds little hint of protest, but among the few examples which are socially conscious are also paintings highly sensitive to plastic values. Sally Lustig's *Souvenir of the Docks*, the derelict figure of a magnificent negro dock worker, clad in shreds and patches, is silhouetted against the misty light which rises from the river. In that sober, impassive face there is a world of suggestion. One feels that his mood of contemplation may end in something more dynamic than merely continuing to sit on a dock waiting for the unlikely upswing of business. *Dustbowl* by Kady B. Faulkner, another reflection of a modern phenomenon, is a study of the fierce heat and light which burn the earth and atmosphere until one feels the scene is fairly smouldering. Full advantage



EXHIBITED AT THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS
"THE LAST PINE" PAINTED BY IDA TEN EYCK O'KEEFFE

is taken of the design of eroded earth, and the desolation wrought upon the miserable farm. Mary Sarg, abandoning her father's decorative and whimsical style, has painted *Alabama Steel*, a grim commentary on the social order composed of the figures of two negroes bearing burdens upon their heads, while on the horizon the myriad chimneys of a teeming industry send up their furious smoke.

In the simpler idiom of watercolor which seems so often to divest the painter of the shackles of formality and the grim determination to paint something important, there are charming paintings by Betty M. Carter called *Truckin' at the Savoy* and *Black Rhythm*, both conveying in light and shadow and linear flexibility the ideas stated in their titles. "1886" by Z. Vanessa Helder is an interpretation of an ungainly pink house of the era named, pathetically resplendent in stained glass windows throughout. Somehow this little painting manages to suggest as well much of the psychology of its creators. An incisive line and strong contrasting color values distinguish two examples by Frances Failing, both unusually effective in composition. Nellie Burton shows two watercolors of Mexico, in which she ably handles some of the problems of color shot with light. *Charlestown Backyards*, a prize winner by Lena M. Newcastle, has atmosphere, and *Roundout Bridge* by Carolyn N. Saxe, with a sure rhythmic line, describes the pattern of a suspension bridge excitingly. *Cleaning the Silver*, again the figure of a negro girl, is by Virginia Carleton, a fluidly painted study in pastel color harmony. Warmth and the feeling of sunlight distinguish *Front Yard* by Phyllis Childs, who has composed a firm design of trees and a house. *Descending Fog*, by Carolyn G. Bradley, achieves the tremulous, drifting motion of mist as it can only be done in watercolor. Two paintings by Lorene David make an interesting contrast as to method. In *Provincetown* she defines her forms so that they are recognizable. In *Cornhill Beach Abstraction*, almost identical in rendering of line and color she steps over the line into the abstract, and still manages to convey her idea with equal force. Edna Martha Way in *Mazama Dome* simplifies the shapes of mountains and a road, and handles the problem of space effectively.

Among the paintings which reflect a show that may be passing but still possesses validity as artistic material, is Dorothy Eisner's version of the Macy Thanksgiving Day parade entitled *As Advertised*. Something of the excitement engendered in the crowd by the sight of the huge inflated goblin floating above their heads is injected into the scene which no New York child can forget. *Sunday Funnies* by Lena Gurr is an ingratiating group of three figures and a velocipede, so familiar, so colloquial in flavor that one enjoys its quality first, and only later perceives its rhythmically arranged grouping and plastic realization of form.

Mention should be made of a number of paintings which do not fall with any particular significance into the above classifications, but which stand upon their own merits as examples of good work. Among them is Edna Bernstein's *Arizona*, which captures the unearthly color of this magic country, and organizes its weird mountain shapes and odd cactus forms into a striking landscape painting. Dramatic in feeling and meticulously rendered is *Funeral of a Mexican Baby* by Marian Freeman Wakeman. In its cool objectivity there is presented a ritualistic formality which still conveys the burden of grief in the two figures who bear their child to its grave. Loretta Howard's *Red Barns*, winner of the Cooper Prize, is pleasant in its color and fresh in mood. Also attractive is Jane Allen's *Market Scene, Guatemala*, which won the Alger Prize.

The charming subject in *Sunday Morning* is a negro girl who has been excellently painted by Selma Oppenheimer. Grace of line in the draping of her dress is well described, the color, warm and in perfect harmony with the girl's face, being especially attractive. Two paintings by Peggy Dodd prove again her ability to set forth a figure in three dimensions, and to give it a piquant, rather frivolous intention which is extremely characteristic of her style. Weird, but not unpleasant color adds a perverse note to *Frivolity*, while *Blind Man's Buff* is a delightful interpretation of children at play.

Old Man River, by Alice T. Roberts, in a flat style and unobtrusive color, is one of the paintings which leaves a lasting impression. It is the portrayal of two negroes adrift in a boat on a flooding river, relaxed, singing, drifting with the elements, where members of another race would be frantically attempting an impossible rescue. It is, of course, a coincidence that so much good painting in this exhibition should have been inspired by negroes, but one can only feel, after seeing the force of the influence which they have exerted on so many artists, that there is something much more important than their picturesque quality which has cast them in this role. Is it, to take a leaf from the psychoanalytical method, that their lack of inhibitions, their naturalness has communicated itself to wielders of the paint brush, and unconsciously a freer stream of creative power has been tapped? Surely their contribution is considerable in this exhibition.

Winners of prizes not mentioned above are as follows: the Second Anna Huntington Hyatt Prize for Sculpture to Rosamund Sears, the Third to Beonne Boronda; to Marion Traver the Celine Baekeland Prize; to Rosalind Nirenberg the Marcia Brady Tucker Prize.



EXHIBITED AT THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS
MARY E. HUTCHINSON: "DUET," WINNER OF TUCKER PRIZE

New Exhibitions of the Week

GRAPHIC ART OF EXCEPTIONAL QUALITY: MABEL DWIGHT

SUCH a varied repository of subject matter, such genial wit, robust flavor and technical ease as are embodied in Mabel Dwight's lithographs are rarely found woven together so poignantly in spirit and felicitously in technique. It was only a decade ago, in Paris, that this artist started to practice art in earnest. When she was younger she had studied painting in San Francisco, but it was in 1927 that she made her first essay in lithography which since has been considerably augmented until now her total production numbers ninety-three prints, all of which are at present on view at the Weyhe Gallery.

Whether in city or country, Mabel Dwight fastens her eye on the foibles of society and reduces them sympathetically to the symbolic terms of caricature. Indeed, as Carl Zigrosser asserts in the catalogue, she is a "master of the *Comédie Humaine*," imbued with the "rare faculty of creating types with individual traits and universal application." Her *comédie* is infrequently caustic and almost always good-humored without being undiscerning. The zoo, the park, the circus, theatre, market and the anachronisms of the city—these are only some of her subjects.

In her recent work the artist has made tremendous strides in technique. Each one of a half-dozen prints executed this year for the WPA, which has lent its invaluable patronage to this artist, is more realized in mass and infinitely richer in color by virtue of the increased range of grey tonalities. But of them all *Montauk Lighthouse* is the crowning achievement, remarkably dramatic, luminous and suggestive of the unseen ocean storm—an unusual lithograph.

M. D.

DIRECTIONS IN GERMAN PAINTING: KLEE; KANDINSKY; FEININGER

KLEE, Kandinsky and Feininger are the "Three Masters of the Bauhaus" whose works are on view at the Nierendorf Gallery. All three taught at the renowned Bauhaus in Germany and all three have taken an important place in the modern art of that country. But each is a native of a different country; Klee was born in Berne, Switzerland, Kandinsky in Moscow, and Feininger in New York. The first two were co-members of the second revolutionary group of expressionists, *Die Blaue Reiter*, which was organized in 1911. Kandinsky's *Landschaft*, painted in that same year, is the only canvas in the exhibition that belongs to this period. It is on the

brink between expressionism, in which the natural object is distorted in the effort to register a personal reaction to it, and abstractionism, another form of expressionism, in which the object is merely the source of a series of motives. Feininger's *Church at Gelmerode*, 1936, is an unusually beautiful example of that kind of abstractionism in which the real object, still recognizable, is transformed into the central theme, which here is developed by geometric planes and shafts of light, orchestrated in such a way that there is evoked a dramatic mood of mystery, a mood that arises from elements, however, that are thoroughly intelligible.

A different kind of abstractionism is represented by Kandinsky's recent paintings and by the majority of Klee's oils and watercolors, which constitute the bulk of the show. Both these artists seek to deduce general principles not from one seen object but from the entire visible world. Kandinsky's compositions of color, calligraphic line, and geometric symbols are like cosmic disturbances but they have only an imagined relation to fact. Like Klee he is a musician whose arrangements are composed of color, tone, and tactility, geometry, space and balance. *Science with Accompaniment* is the title of one of Kandinsky's inventions while *Polyphonic Currents* and *Model 106 in Color Polyphony* are titles given by Klee to his improvisations.

Paul Klee's fantasies have been called child-like and so they seem, although they are based on sophisticated relationships of plastic content. The work on exhibition dates mainly from this decade and is largely composed of either mosaic constructions or ribboned stratifications. *Denkmaler bei G.*, 1929, is constructed of horizontal strata of colors which at intervals are broken diagonally like geological faults that displace the layers of rock and disturb the continuity of the natural pattern. The verticals so magically derived affect the appearance of pyramids; the layers of color which move horizontally across the picture plane become the rippling waves on the desert sand. A few scratched lines provide the palm trees and lo! here are the pyramids of Gizeh. *Siesta of the Sphinx* is conjured up by an analogous system based, however, on a freely flowing calligraphy.

Still another method, in which tesserae of color supplant the ribboned bands and sinuous lines is used to create the colorful "mosaic," *Cliffs by the Sea*, 1931. These paintings, where reality is used as the basis of intuitional imagery, have the force of emotional content which arises from association with visible things. But when the conceptual element is as great as it is in *Bewegliches zu Starrem*, no matter how subtle or sensitive the treatment, the expressional content is so remote beneath the patterned exterior of the picture that it can be admired only as a formal exercise, exquisite, precious and perfect in itself.

M. D.



EXHIBITED AT THE WEYHE GALLERY, COURTESY OF W.P.A. FEDERAL ART PROJECT

"MONTAUK LIGHTHOUSE," MABEL DWIGHT'S LUMINOUS, BROODING LITHOGRAPH

VERA ANDRUS' PORTRAYAL OF CANADA

LITHOGRAPHS and recent watercolors by Vera Andrus comprise the present exhibition at the Hudson D. Walker Gallery. The gaunt coastal cliffs and snug harbor valleys of the Gaspé Peninsula in Canada gave this artist the large part of her subject matter. A primary concern with pattern has led to an objectification of the scenes that in the watercolors is objectionable, mainly because of undistinguished character of the colors and washes which, as such, neither enhance nor detract from the static nature of the landscapes. What poetry of drama or mystery could be summoned to describe *The Cross at Rousseau des Olives* is totally undiscovered in a lifeless presentation of the objective elements of design.

It is surprising, therefore, in turning to the lithographs, to find a pleasantly decorative treatment of coloristic values. *Grande-Vallée*, which appears to advantage in both media, is enlivened with contrasts of light and dark and enriched by shaded surfaces of soft,

lithographic texture. *Leaves of the Sea* is Vera Andrus' latest and most developed composition. It is notable for its delicate drawing and gentle, tonal music.

M. D.

INCISIVE ABSTRACTIONS BY HARRY BOWDEN

A YOUNG California painter, Harry Bowden is being presented in his first one man show in New York at the Artists Gallery. His work, of which seventeen examples are on view, falls into that classification which is midway between abstract painting and a use of realistic forms through which merely a suggestion of identity is conveyed.

Inevitably such work has an appeal which is uneven in its power to call forth response, but Bowden composes his designs interestingly, and his color has individuality. His sketchy style in interpreting figures is most successful in the painting *After Matisse*, which has the charm of delicate travesty, and is in no way to be confused with an insensitive copying of the work of a superior artist. One or two of the nudes, which he paints as integral parts of an interior, are mannered in their pose, and less satisfying than the compositions and abstractions which are not occupied with figures. A small painting exhibited in the Christmas show at this gallery, not included in the present exhibition, still stands out as the most appealing example of this painter's style.

J. L.

COLORFUL RECORDINGS OF NEGRO LIFE BY FRANK STANLEY HERRING

PAINTINGS from the Deep South" is the title of Frank Stanley Herring's first exhibition in New York, the city in which he makes his home during the winter when he is not painting below the Mason & Dixon line. Over four dozen oils and watercolors at the Montross Gallery bring to life the colorful activity of the Negroes who belong to the cotton belt. There are negroes picking cotton, "toting the wash," "ironing the white folk's clothes," going to town, to the "big meeting" and to the country fair. There are portrait studies of negro children and of centenarians who were slaves in ante-bellum days and there are pictures of white man's luxurious estates recently made topical by Margaret Mitchell's *Gone with the Wind*.

When Herring deals with the negro he is keen, sharply observant and genuinely creative and discriminating in the same measure that he is technically adept. His watercolors, which to an astounding degree are superior to his oils, are frequently large in scale. His vision is realistic and his manner quick, spontaneous and thoroughly suitable to his medium. His washes are translucent and they vary from the dry treatment of *Cotton Pickers* to the wet washes of *A Light Snow Fall in Choiceville*, *Off to Big Meeting*, *Cane Grinding* and *Gossip*, all five of which are outstanding in the exhibition. For in these there are not only the achievements of technique but also the light and the life of the South and the bright hues and vibrant local color associated with the negroes.

On the other hand when Herring turns to the female nude, which he does frequently, his technical efforts have no consequences since his taste becomes tawdry, pictorial and completely immature. The nudes have a disastrous effect on the large number of watercolors which, when analyzed apart, are exceedingly admirable from every point of criticism.

M. D.

A PROMINENT & TALENTED SCULPTOR OF MODERN ITALY

UNCONSCIOUSLY complying with the exalted tenets of Fascism, which recognizes in the modern Italian the legitimate heir to the Roman civilization, it is understandable that a Classic tradition should be in evidence in the art of Mirco, one of the out-



EXHIBITED AT THE MONTROSS GALLERY

"COTTON PICKERS," BY HERRING, A BRILLIANT WATERCOLOR CONCISELY PAINTED

standing contemporary Latin sculptors, whose bronzes are on view at the newly opened Comet Art Gallery. Indeed, Mirco's small figures not only have the aesthetic quality of the archaeological finds of Pompeii, but also the worn and softened surface texture of Roman bronze, and in this recall the fatal ease with which Dossena succeeded in reproducing the Hellenistic spirit, to the subsequent discomfiture of art connoisseurs. *Shepherd* and *Young Bacchus* have a compactness, grace and flowing outline that one customarily believes to have been lost with the decline of Classic culture, but in spite of this achievement Mirco has also developed in a more original direction and in his larger works we find a restless experimentation with form, from which he creates a language of expression that is thoroughly his own.

If not all these essays are successful, it is in large measure due to a monotonous repetition of certain mannerisms, such as hollow flanks, and gaunt thighs, together with distortions attributable to an admiration for El Greco. But even in his most grotesque figures the sensitiveness of imagination of the artist is apparent, and in *Boy with Grapes* these have been satisfactorily combined with genuine interest in form. *David*, in which the sickle-like weapon in the boy's hand offsets the curve of his body, shows Mirco's compositional ability.

R. F.

SOME ARTISTS OF THE NINETEENTH AND TWENTIETH CENTURIES

THE Babcock Galleries are currently showing a miscellaneous group of paintings and drawings by contemporary and late nineteenth century American artists. Native experimentation in *pleinairism* is represented by four artists, the first of whom is Theodore Robinson whose sturdy painting, *Giverny*, 1894, recalls the time when this artist worked with Monet, leader of the French Impressionists. Like Robinson, Twachtman and Weir were traditionally "back to nature" in their choice of subject matter which they altered in form, however, according to the current researches in light and atmosphere. Twachtman's *My Family* is flooded with brilliant sunlight and the forms are consequently so diffused that the Georgian mansion, which was the artist's home, and the figures standing in front, are scarcely discernible in the glare.

In the early twentieth century the growing magnetism of urban life brought about a change of scene away from the casual glimpses of pleasant rural landscape towards the realities of the city. This movement is reflected in the snowscape, *Upper New York City*, 1914, by Lawson whose impressionistic style completes the movement initiated in America by Robinson.

Among others, John Noble's sentimental canal scene of Brittany

enveloped in a Whistlerian haze, J. Francis Murphy's watercolor of a lonely October scene, Sol Wilson's stormy *Pigeon Cove*, Brackman's penetrating character study and Higgins' dramatic and Rembrandtesque *The Wanderer*, warm with graded tones of brown and golden lights, complete the miscellany.

M. D.

H. DILLINGHAM PALMER

ALTHOUGH H. Dillingham Palmer is an instructor in architectural design at the Yale School of Fine Arts his watercolors, currently on view at the Marie Sterner Galleries, evince none of the servitude to details, the rigid factualism or the composed order that generally characterize architectural drawings. Palmer is no stylistic or expressionist virtuoso, but he successfully transcribes, in terms of washes of color and admirably controlled drawing, the quietude and refreshing homeliness of the New England countryside, of the little wooden church, the sagging farmhouse and the familiar scene clad in the various raiments of the seasons.

In spirit they are akin to the landscapes of our native painters of the past century. In quality they are inconsistent. At times, as in *Bethlehem* and *Early Snow*, the drawing assumes the nature of calligraphy and thus is vital and eloquent of movement and life. Palmer is particularly dexterous in his handling of snow scenes. In these he makes skillful use of the white, irregular surface of the paper itself. Completely disengaged from minutiae, direct and unassuming, many of these landscapes have the additional charm evoked by the certainty of touch.

M. D.

NEW POSSIBILITIES IN NEEDLEWORK AND LEATHER TAPESTRIES

AN EXHIBITION of leather tapestries and contemporary needlework at the Arden Galleries combines to make a show of unusual interest, and should dispel, in the case of the latter, any idea that women have given up sewing as a handicraft. The work of Mrs. Theodore Roosevelt, Jr. is full of imagination, the sampler which she made to commemorate one of her husband's hunting trips being quite out of the ordinary in its wit and humor. A small screen with birds after Louis Agassiz Fuertes is another remarkable piece of work, subtle in color and delightful in its feeling.

The leather tapestries provide a complete departure in technique, the pattern being worked out by the appliquéing of small pieces of leather on to the background, and sometimes on to each other. By virtue of the good taste of the designer, William Herrick, who dyes the leather himself, a very interesting



EXHIBITED AT THE MARIE STERNER GALLERIES

"BETHLEHEM," A WATERCOLOR IN PALMER'S SPONTANEOUS STYLE

acterizes the work of Theodore Czebotar now being shown at the Walker Galleries. It is poetic in feeling, and a very personal expression by an artist, who has stuck obstinately to painting in the face of tremendous odds. *Deserted Building*, the portrayal of a somewhat *passé* old house of the Victorian era, is one of his most charming works, being romantic in mood and full of illusion. Again he has created a soft and tender little painting out of such incredible material as the railroad tracks and environs at Sixteenth Street in New York. Surely the talent for seeing life so kindly should have full play for its day dreams.

J. L.

SCULPTURE & WATERCOLORS BY LIZA MONK, A VERSATILE ARTIST

EIGHT pieces of sculpture and a group of drawings by Liza Monk comprise an exhibition at Contemporary Arts which is this artist's first one man showing in New York. Somewhat influenced by Despiau and Zadkine, with whom she has worked in Europe, there is a tendency in some of the sculpture toward flattened and inverted forms. *Boy With Shell*, however, is a rounded, well modeled piece of work, rather pensive and wistful in its mood. The drawings, some of them delicately penciled designs over which a wash of watercolor has been added, hark back to an antiquity created by de Chirico, being a melange of broken columns and slightly mad maidens. Fantasy, of which there is no trace in the sculpture, rules the drawings, with a result that they seem *distract* and lack substance. They may quite possibly represent merely a passing phase in the development of this artist, who seems to be releasing some esoteric symbolism of the unconscious mind when she substitutes a star for an eye and indicates the same sign for the heart. In the medium of sculpture her touch is surer and her product more satisfying.

J. L.



EXHIBITED AT THE ARDEN GALLERIES

"FRAGMENTS," A TAPESTRY IN LEATHER BY WILLIAM H. HERRICK

ART THROUGHOUT AMERICA

PHILADELPHIA: AN IMPORTANT DEGAS FOR THE MUSEUM

ACQUISITION for Philadelphia of *The Ballet Class* by Edgar Degas has been announced by the Commissioners of Fairmont Park. Joseph E. Widener, chairman of the committee in charge of the Wiltach Collection, effected the purchase.

The Park Commission statement read, "This important example of Degas' painting was among the pictures purchased direct from the artist by Mary Cassatt, painter and friend of Degas, for her brother, Alexander J. Cassatt. It is now added to several others from this same source that were acquired some years ago for the Wiltach Collection."

The painting will be exhibited at the Philadelphia Museum of Art on the Parkway with other paintings which are being lent from the main body of the Wiltach Collection, housed in Memorial Hall.

The Ballet Class was painted about 1880. It was seen at the Museum in an exhibition of Impressionist Figure Painters in 1934 and again in the Museum's Degas Exhibition held last year. Following its last showing in Philadelphia, the picture was sent to Paris to be included in the Degas Exhibition organized by the French Government.

Degas has long been familiar to the American public as the painter of jockeys, race courses and ballet dancers. His genius, however, extended to other subjects, not the least of which was that dealing with portraiture, a phase of his work which was well shown in the Degas Exhibition here. He was one of the most distinguished draftsmen of the last century. His ability to represent striking and characteristic gesture is seen throughout his work, subject matter for which was drawn

from the everyday events of his experience. The world of the stage and the ballet fascinated him and prompted him to produce some of his greatest works—works which combine palpitating life, elegance of line and tasteful color. *The Ballet Class* just acquired for Philadelphia is one of the painter's finest expressions. Its choice by Mary Cassatt, a Philadelphian and a distinguished painter in her own right, shows her to have been a sensitive observer and connoisseur of the art of her own time.

CAMBRIDGE: THE PRINTS OF HOKUSAI AT THE FOGG MUSEUM

FOR the second exhibit in its series of Japanese prints, the Museum's Oriental Department has given us Hokusai. In order to present at all on four small walls a man who drew with frenzied energy from early boyhood to the age of eighty, their choice has kept within his two most famous sets of prints, the *Thirty-six Views of Fuji* and the *Living Images from the Poets of China and Japan*—adding only one *surimono* of delicate cranes and a trio of his lighter and brighter landscapes.

After the art of the colored print had apparently exhausted its force, at the beginning of the nineteenth century, it was Hokusai's achievement to give it new life, by adding to it the world of landscape. Not that there had not always been landscape prints, but they had been based on old Chinese tradition, an art of painting and of formula. His creation was a new landscape, drawn from the Japanese scene and designed for the woodblock print. Masses broad and simple; colors, only three or four but in bold contrast; the structure of nature and the drama of elemental forces; these he combined into a new art of the natural world. To anyone who looks to landscape art for more than description these few prints have a meaning beyond what is local or even Oriental; it is felt as something universal.

In the four prints of Fuji the deep tones of Prussian blue that are peculiar to Hokusai are marvelously preserved, seeming as fresh as

if the sheets had just been "pulled" from the woodblocks. One wonders at their wealth of imagination. Yet everywhere the design contends with the fascination of the mountain, a constant pursuit for eye and mind.

In the *Living Images* the design is less vivid and the colors are softer, in white, rose and green. Here the theme changes to the soul of man in contemplation of nature. Hokusai reaches to the height of his subjective vision of landscape, of his power of abstraction. The prints are long-since famous; one may only hint at their contents, which is of a remarkably fantastic and imaginative nature.

SYRACUSE: A SHOW OF OILS

THE Syracuse Museum of Fine Arts announces a new exhibition of oil paintings. It is a group of twenty-six examples by living American artists, taken from the annual exhibition of

contemporary work assembled by and held in the Whitney Museum of American Art of New York City. This exhibition remains on view in the Syracuse Museum until January 17.

Eight of these paintings have been purchased by the Whitney Museum from the 1937 Annual and these have been graciously loaned to the Syracuse Museum and are included in the group. The titles and artists of these are: *Mariana* by Eugene Speicher; *Twenty-cent Movie* by Reginald Marsh; *Employment Agency* by Isaac Soyer; *Cafe* by Yasuo Kuniyoshi; *Painting* by Arshile Gorky; *Waterfront* by Charles Locke; *The First Born* by Daniel R. Celenzano and *Shipbottom Fishery* by Julian Levi.

BROOKLYN: A NEW EUROPEAN PAINTING GALLERY; MINIATURES & WOODCUTS

THE Brooklyn Museum has recently opened a permanent gallery of European paintings of the nineteenth and twentieth centuries. The paintings are chiefly French but work of English, German, Russian, Spanish and Belgian schools is included. One section is devoted to watercolors, the rest of the gallery to oil



RECENTLY ACQUIRED BY THE WILTACH COLLECTION, PHILADELPHIA

"THE BALLET CLASS," PURCHASED FROM DEGAS BY MARY CASSATT

painting. The arrangement is approximately chronological and related work of different periods is grouped in a series of alcoves. The Barbizon school, Impressionism and Post-Impressionism are especially well represented. The development of landscape painting and figure painting are both illustrated. Among the artists represented are Millet, Corot, Dupré, Breton, Daubigny, Sisley, Boudin, Courbet, Fantin-Latour, Morisot, Toulouse-Lautrec, Edy-Légrand, Vlaminck, Gauguin, Cézanne and Degas.

The Print Gallery of the Brooklyn Museum is exhibiting until February 6 a loan collection of miniatures and woodcuts of the fifteenth century; both black and white and colored prints are included. The German school is especially well represented particularly with examples from the School of Nuremberg. Italian, English, French, Bohemian and Flemish work is also on view. There is a very handsome series of illustrations of the *Apocalypse* lent by the J. P. Morgan Library and a considerable number of prints from a private collection lent anonymously through the courtesy of the J. B. Neumann Gallery. Kennedy Company and Frederick Keppel and Company have also contributed to the exhibition, one of the important black and white shows held during the past year.



EXHIBITED BY THE MIDWEST ARTISTS' EXHIBITION
REGIONAL AMERICANA IN "EMPLOYMENT ENTRANCE" BY RICHEY

MINNEAPOLIS: A TRAVELING SHOW

THE art movement in the central states has received growing attention in recent years, and has finally gained expression in the formation of a touring art show composed exclusively of works by mid-western artists. For this purpose a collection of over eighty paintings was recently organized by Mrs. Ruth Lawrence, Curator of the University Gallery of the University of Minnesota, into a Midwest Artists' Exhibition. Its aim is to acquaint the public with its local artists and give recognition to known and unknown talent at home, rendering it unnecessary for artists to go away to gain fame and pecuniary recompense for their work.

Scenes and subjects characteristic of the Midwest among the paintings are *Country Gasoline Station* by Harry Donald Jones of Iowa; *Road Building Project* by Glenn

Golton of Kansas; *Saturday at Philo* by John William Kennedy of Illinois, and *Pageant of Autumn* by Will Vawter of Indiana. The group contains a great many exciting, stimulating paintings, all of them typically Midwestern, manifesting a definite regionalism as a whole.

The hope has been expressed that the exhibition will contribute

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to the growing popularity of regional art in this section of America by developing into one of the outstanding annual events of the Midwest.

PROVIDENCE: A SIENESE FIGURE

IN THE polychromed, carved wooden figure of the Angel Gabriel, a fourteenth century masterpiece of the Sienese school, the Rhode Island School of Design has acquired a work of art of great beauty and distinction.

From Gothic times sculpture in wood took its place together with carvings in stone as a decorative adjunct to architecture. Though generally attributed to Northern Europe, there is evidence in extant works that the great masters of the *trecento* and the *quattrocento* in Pisa, Siena and Florence executed many wooden statues of monumental size, a surprising number of which illustrate the episode of the Annunciation.

The Museum's newly acquired figure of the Angel Gabriel was formerly in the collection of M. Edouard Larcade of Saint-Germain-en-Laye and dates probably from the late fourteenth century. Its quality is such that only the hand of a great master could have fashioned it. Particularly impressive is the splendid head carried with such superb poise. The oval face with its delicate refined features is expressive of a noble spirituality. A cloak caught with a single fastening at the neck is lifted in monumental folds by the position of the left arm, broken off just above the wrist, and the simple robe falls ungirdled to the Angel's feet. The right arm is entirely missing, as are the wings. In all probability, his right hand was raised in a gesture of blessing, and the left hand held a symbol of his office—heraldic staff, scroll or stem of olive.

The polychromy adds much to the charm of the statue. The face is tinted in delicate flesh tones; the wavy hair was probably originally gilded, but little remains save the priming. The cloak is literally the color of a faded rose, and the robe shows tones of bluish green. Except for the head, the figure has been sadly ravaged by worms, which probably accounts for the loss of the right arm. The slots into which the wings once fitted may be seen at the back.

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The Art News of London

NARRATIVE PICTURES" of the eighteenth and nineteenth centuries, a title which has been borrowed from Sacheverell Sitwell's writings, is the theme of the current showing at the Leger Galleries. This includes both conversation pieces and anecdotal work—two forms of art in which English painters have excelled. As might be expected, Rowlandson here comes into his own, though the show also includes some poetical country scenes, such as Palmer's *Sheep Shearing* and an interesting piece of early social recording, *The Emigration Scheme* by James Collinson.

IT IS generally understood that Lord Allendale has recently sold for a substantial sum his magnificent Giorgione *Adoration of the Shepherds*, a canvas that has been given a prominent place in various recognized catalogues and collections as well as having attracted considerable attention at the Exhibition of Italian Art held in 1930 at Burlington House. In view of the fact that this is one of the few Venetian masterpieces of the Renaissance in England, the public's attention has been drawn to the sale, together with an expressed hope that so prominent a work should not pass permanently out of the country.

AN EXHIBITION of eighteenth century paintings at Frank Sabin's is a particularly attractive event for the quality of the works on view. Not only does the exhibition include the better known names of the French eighteenth century such as Greuze, Drouais, Boucher, Pater and Lancret, but it also offers a series of Venetian painters whose views of Venice and of the life of its canals and piazzas make a particularly charming exhibition. Among these the two Canaletto views of the Piazza San Marco and of the Piazzetta may be contrasted with the greater warmth of Guardi's versions of the identical subjects. Of Giovanni Domenico Tiepolo there are a pair of mythological canvases representing Diana riding upon a cloud accompanied by her customary attributes. A very remarkable early work of Giovanni Battista Tiepolo is a *Madonna and Child* seated against a red curtain. From the Palazzo Papadopoli in Venice comes *Il Concerto* by Longhi, a delightful conversation piece showing a fashionable party enjoying the lute playing of a man in a black dress.

THE Christmas exhibition at the Zwemmer Gallery brought before the public thirty-two well selected paintings as suitable to the occasion as they were artistically satisfactory. Outstanding was a fine snow scene by Vlaminck which, with its wintry light and cold tones of white and grey, invited the enjoyments of the holidays. An English painter who has been influenced by Breughel is Stanley Spencer, who has produced some charming scenes of village life in which human sympathy and satire are delightfully combined. Rouault's *Head of a Clown*, Picasso's early sketch of *Two Seated Girls*, which shows his first steps in Classicism, and *River Landscape* by Adrian Daintree maintain the high quality of the show.

THROUGH the National Art Collections Fund the British Museum has acquired nineteen of the famous mezzotints from the Erdmann Collection that were sold during November at Christie's, especially notable among which is a unique proof of an anonymous plate after Sir Joshua Reynolds entitled *Girl with a Shock Dog*, and first states of the portraits of Edward Jenner and Lemuel Abbott. The Department of Prints and Drawings has been further enriched by a pencil *Portrait of Major Robson* by the famous miniaturist, John Smart, and a leaf bearing two Poussin sketches, one of which is the study for the *Holy Family* now at Harvard.

IN SHOWING the work of Wyndham Lewis, an artist who is known primarily for his writings, the Leicester Galleries offered a welcome event for the month of December. These are highly formalized works, many of which appear to be based on a system of spiral curves not unlike the carving of a violin, whose color they also recall. As a contrast to this somber palette, the drawings stand out for their cool, incisive and delicate line, which composes into an expressive series of patterns. Perhaps the best work is *The Invalid*, in which the slats of a Venetian blind, seen against the light, form an effective background. The distinguished author's somewhat explosive foreword to the catalogue is not the least interesting part of the show.

COMING AUCTIONS

The Krenn Collection of Chinese Carvings

THE renowned collection of ancient Chinese carved wood and bronze temple sculptures of the goddess Kuan Yin formed by Edwin D. Krenn of Chicago, Illinois, former counselor to the late Mrs. Edith Rockefeller McCormick in the purchase of art, will be sold by auction at the American Art Association-Anderson Galleries at about 9:30 the evening of Friday, January 14, immediately following the sale of paintings on the same evening. A number of the important pieces have been shown at loan exhibitions held in various American museums, and the collection in its entirety was formally exhibited at the galleries of Ralph M. Chait, New York. The sculptures will be on exhibition from January 8 until sale.

These outstanding representations of the "goddess of mercy" date back to the early eras, beginning with the Wei Dynasty, A.D. 220-265. An archaic bronze statuette of that period, showing her in hieratic pose, severely garbed and with hands held in benediction, demonstrates dramatically the Chinese influence on Byzantine and



KRENN SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
A SUNG CARVED WOOD TEMPLE STATUE OF KUAN YIN

Romanesque art. From the famous Tuan Fang collection which contained the celebrated altar set exhibited at the Metropolitan Museum of Art comes a remarkably fine Five Dynasties statue of Kuan Yin holding the "sweet dew" vase symbolic of the nectar of life. The carved wood statues of Kuan Yin from the Sung Dynasty, A.D. 960-1280, in the Krenn collection, depict her as a graceful and exalted figure, invariably dressed in the *Celestial Robe Without Seams* and wearing above the brow a "heavenly diadem" with a miniature figure of Buddha in the center. Symbolic poses of Kuan Yin show her holding the willow twig (power of healing), the fish-basket (watchfulness over mariners), the sweet dew vase (nectar of life), the pearl and other characteristic symbols.

Shewan Furnishings, Tapestries and Silver

SEVENTEENTH and eighteenth century French, English, and Italian furniture and objects of art, including rare tapestries and needlework, the property of Edwin A. Shewan, removed from his former residence at 1046 Fifth Avenue, New York, will be sold by auction at the American Art Association-Anderson Galleries the

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SHEWAN SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
 "PIERROT" BY LUKS, A STUDY IN WHITE AND YELLOW

afternoon of January 15, following exhibition from January 8. The valuable furniture includes a very important sculptured walnut sacristy cabinet, Italian of the late fifteenth century, with very rich and beautiful patina, exhibited at the Metropolitan Museum of Art from April, 1923, to August, 1924; a Florentine sixteenth century walnut cassone carved with an escutcheon flanked by quatrefoil rosettes, purchased from Cav. Raoul Tolentino, who believed it to have been made from a cartoon by Michelangelo; an important carved Adam needlework sofa from the Manor House, Hitchin, Herts.; a French seventeenth century carved walnut petit point and silver-embroidered armchair, the allegorical petit point panels after the cartoons of Charles Le Brun depicting *The Apotheosis of Religion* and *The Triumph of the Virgin*; a French eighteenth century Louis XVI inlaid kingwood and sycamore table mounted in *cuivre doré*, the kidney-shaped top with panel enclosing a miniature writing table; and other fine needlework, tapestry, lacquer and marquetry pieces.

Among the tapestries are an Enghien sixteenth century Gothic Renaissance *choux fleurs* example, a museum piece; an early eighteenth century Flemish *verdure* tapestry showing a delightfully composed rustic scene of half-timbered houses screened by tall chestnut trees; and a Beauvais personage tapestry, French of the seventeenth-eighteenth century, showing Narcissus in armor and robes of green and crimson leaning over a lily pond. Rare and unusual fabrics and embroideries of the sixteenth to early nineteenth century include a set of four important gros point wall panels, French about 1700, the designs by Daniel Marot; a pair of early eighteenth century needlework portieres, each with ten representations of La Fontaine's fables and a rare English Gothic chasuble.

Another rarity in the collection is a Persian mirror, about 1540, said to have been presented to the great Venetian doge Andrea Doria by the Persian ambassador, and thought to be one of the first mirrors to arrive in the Occident.

George II English and seventeenth century Dutch silver, rare bronzes, sculpture in wood and wax, ceramics, period and decorative paintings, wrought iron furniture, Chinese paper, the painted Scarron frieze on a dressing mirror, painted glass doors, Aubusson and Oriental rugs including a Meshed Ispahan palace carpet sold by order of another owner, and the paneling of the oak library in the early Jacobean manner, the overmantel incorporating a painting of a feast at an inn, by Jan Le Ducq (Dutch: 1636-1683), are other interesting features of the sale.

A Collection of Ancient and Modern Paintings

FINE paintings, property of Edwin A. Shewan, Edward L. Young, William J. Murphy, and the Ferargil Galleries, Inc., will be sold by auction at the American Art Association-Anderson Galleries on the evening of January 14, following exhibition from January 8. Ranging from the early fifteenth century with the arched



STERN'S SALE: PLAZA ART GALLERIES

"A GOOD CHANCE," A LITHOGRAPH BY CURRIER & IVES

panel of the *Madonna and Child and Four Saints* by the Siennese painter Andrea di Bartolo to living American artists, the collection also includes examples of the French, Dutch, Flemish, German and English schools. A number of the paintings are in beautifully carved and early frames.

Most notable in the English group is *The Apple Gatherers* by John Opie, described in Ada Earland's *John Opie and His Circle*, London, 1911, p. 335, and in the MS. notes of J. D. Enys. Accompanied by certificates of authentication by William Roberts are Beechey's *Master Arbutnot Playing the Part of a Soldier* and Raeburn's half-length portrait of *John Robertson of Leith*. The English works include a half-length portrait of Sir Joshua Reynolds, from his studio; a portrait of the handsome child Charles II with a pet dog, by the artist-governess Mary Beale; and *Musical Garden Party*, a conversation piece by Jonathan Richardson.

In the French group are two delightful conversation pieces by F. X. Fabre and G. D. J. Doncre, respectively, and a miniature portrait by Petitot of Lord Bernard Stuart, who was a favorite sitter of Van Dyck. David, Courbet, Raoux, and Vibert are also represented, the latter with a vigorous self-portrait sketch.

Portrait of Conrad Zeller by Christoph Amberger is an early work of the German school and was shown at the Exhibition of Old Masters at the San Francisco Palace; a later German work in the sale is Schreyer's colorful painting of Arabian horsemen. Gerrit Berck Heyde and Adriaen Van de Velde are represented in the group of Dutch winter scenes, landscapes and portraits.

Among the American paintings, which come up at the beginning of the sale, are George Luks' *Pierrot*, painted in 1905; Ryder's *Stone House in Autumn*; *Spring Fresbet* by Twachtman; *Pirate Boat* by the illustrator Howard Pyle; and a sketch by Thomas Sully entitled *Lady Preparing to Bathe*. Also included are works of Crane, Waugh, Eilshemius, and Jacob Eichholtz (1776-1842) who forms an interesting link between Gilbert Stuart and Thomas Sully in the history of American portraiture.

The Sterns Collection of Currier & Ives

A COLLECTION of original Currier & Ives lithographs, the property of David Sterns, Esq., of Plattsburg, N. H., together with a selection of material drawn from other sources, will be held at the Plaza Art Galleries on the evening of January 13, following exhibition from January 9.

There are many large folios by Currier & Ives, such as *New England Winter Scenes*, *Winter Morning—Feeding the Chickens*, *Central Park Winter—The Skating Pond* and *American Forest Scene—Maple Sugaring*, which are foremost among the winter scenes.

An unusual large folio which is rarely offered at auction is *Trolling for Blue Fish*, in brilliant coloring. One of A. F. Tatt's masterpieces, *The Home of the Deer—Morning in the Adirondacks*, may also be found.

Two lithographs by F. Heppenheimer, done on stone by the famous Louis Maurer, which have been found at auction only once in the past are *The Cares of a Family* and *The Rising Family*.

Another rare print by Currier & Ives is *Lightning Express Trains*. Other large folios of interest, include *American Hunting Scenes—A Good Chance* and *Pigeon Shooting*.

There are many small folios including winter scenes, sporting subjects and rural scenes, which are always in favor with the collectors.

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View No. 1 of Modern French Art

(Continued from page 9)

emerges. Finally, it would be a slight to leave this sculpture without expressing at least a hint of thrill for its magnificent technical precision from casting to chiseled finish, which any lover of sculpture must receive from this, one of the great bronzes of our time.

The other side of the medal in the search for a modern structure is Rouault, for whom color is morphology within itself, and who is content to borrow the functional boundaries of leaded glass for the compositional element of his pictures, even for the gouaches and aquarelles which are a brilliant feature of this show. Yet there is a superb strength which he gives his overwhelmingly black, broad line, especially when he bends it, imparting almost the sense of forged iron, to such unhalting movement as in *L'Ecuylère*. But his art is at its best in the glowing, secret masses of color which seem to spread out like comets from tiny granules on the paper of *L'Enterrement* and *La Corde du Pendu*.

To speak individually of the otherwise unrelated fifteen oils is a critical anomaly against which I have an insurmountable prejudice, for the temptation to draw quite unjustified parallels and contrasts is too great. However, attention must be called to Dufy's *Fenêtre Ouverte*, in which, codifying line like Picasso and color like Matisse, he accomplishes a triumph of mood which penetrates deeper than any work of his I have seen for a long time; to Matisse's superb *Nu* of 1917, in which he had not yet entirely forsaken his great gift of draughtsmanship for the equally strong lure of color and in which he has somehow caught the tension and vivacity of the urban woman with an even better perception than Maillol has rendered the subjective qualities of his *paysanne*; to a superb early Rouault oil, *L'Accusé*, less rich in color but of an amazingly dramatic composition; and, last but by no means to be overlooked, the Picasso beach scene of 1923, which, if most citizens of Philadelphia have senses of humor, ought to settle the *Baigneuses* problem forever, since no artist has ever made humans and their behavior look quite so funny before—and the coincidence of subject ought to be a timely warning bell.

View No. 2 of Modern French Art

(Continued from page 11)

and finality of composition that gives to Matisse's paintings a profound expression despite the absence of any profound context. Dufy's spontaneity, charmingly genial and disarmingly spirited, is nonetheless resolved into merely elegant dissipations. Such is the tenuous distinction between decorative and "fine" art.

Although Rouault has also heightened his palette in his paintings of this year he takes neither the venomous colors of Picasso's latest work nor the exotic hues of Matisse's compositions. But to the delicacy of his new tinted colors, which are largely composed of white, he adds, as relief and as an emphasis to the deep-rooted pathos of his subjects, a heavy black outline which fixes the image with eternal definitiveness. Instead of the thinned pigment which in his earlier work has the translucency of watercolor, there is a thick impasto which, in the stirring head of Christ, attains sculptural relief, unobjectionable because of the retention of the liquid quality of the oil.

Only one painting, a large portrait of Derain in his studio, represents a current reaction in France against the irrational and impulsive improvisations of the older masters. The painter of this picture, Balthus, has completely renounced color, lest grim tones of brown be called color. At the same time he has broken sharply with all experiments that alter natural form. Closer to the work of the artist depicted in the canvas, this painting is a startlingly austere and ascetic example of that new turn towards realism which is rapidly gripping Western painting.

Ships in XIX Century Seascapes

(Continued from page 10)

The balance of the Brengle collection includes oils by William Yorke, J. Scott, J. E. Buttersworth, and by a host of other nineteenth century painters whose names are unknown. Of especial interest in this latter group are a number of works painted in the harbor of Hong Kong by Chinese artists. These were doubtless made in imitation of European or American originals which probably explains their strange mixture of Oriental and Occidental painting traditions. Pictures of this kind were brought to America in large quantities by ships engaged in the China Trade.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Modern Chinese Graphic Art	Jan. 9-23
American Academy, 633 W. 155.	Vedder: Memorial Show	to April 3
American Fine Arts, 215 W. 57.	Women Painters and Sculptors: Annual Exhibition	to Jan. 21
American Place, 509 Madison.	O'Keeffe: Paintings	to Feb. 11
Architectural League, 115 E. 40.	Albert Stewart: Drawings	Jan. 10-29
Arden, 460 Park.	Tapestries; Contemporary Needlework	to Jan. 15
Argent, 42 W. 57.	Wilford; Vickers: Paintings	Jan. 10-22
Artists, 33 W. 8.	H. Bowden: Paintings	to Jan. 17
Art Mart, 412 Sixth.	Small Paintings	to Feb. 1
Art Students' League, 215 W. 57.	Student Concours; Nicolaides: Paintings	Jan. 11-22
Babcock, 38 E. 57.	American Paintings	to Jan. 15
Barbizon-Plaza, 101 W. 58.	Joseph Holenbeck: Paintings	to Jan. 15
Boyer, 69 E. 57.	Contemporary Americans: Paintings	to Jan. 31
Brooklyn Museum.	Contemporary Silver	to Jan. 23
Buchholz, 3 W. 46.	Max Beckmann: Paintings	Jan. 12-Feb. 5
Carstairs, 11 E. 57.	Whistler: Watercolors	Jan. 12-25
Comet, 10 E. 52.	Mirco: Sculpture	to Jan. 22
Contemporary Arts, 38 W. 57.	Iskantor: Paintings	Jan. 10-22
	Liza Monk: Sculpture	to Jan. 15
Decorators Picture, 554 Madison.	Isabella Barclay: Interiors	Jan. 12-Feb. 9
Delphic Studios, 44 W. 56.	Group Show: Paintings	to Jan. 15
Downtown, 113 W. 13.	Isabella Howland: Sculpture	to Jan. 22
Durand-Ruel, 12 E. 57.	French Paintings	to Jan. 22
Federal Art, 225 W. 57.	Paintings and Sculpture by Children	to Jan. 8
Ferargil, 63 E. 57.	Lowrie; Hopkinson: Paintings	to Jan. 16
Fifteen, 37 W. 57.	Beulah Stevenson: Paintings	Jan. 10-22
Findlay, 8 E. 57.	Impressionist Paintings	to Jan. 31
French Art, 51 E. 57.	Adrian: Paintings	to Jan. 10
Freund, 50 E. 57.	Fayum Paintings	to Jan. 15
Grand Central, 15 Vanderbilt.	Arthur Woelfle: Drawings	to Jan. 15
	One Hundred Best Prints	Jan. 14-29
Grand Central, 1 E. 51.	American Paintings	to Jan. 8
Harriman, 63 E. 57.	Kelekian Collection: Paintings	to Jan. 26
Harlow, 620 Fifth.	Zorn: Etchings	to Jan. 26
Keppel, 71 E. 57.	George "Pop" Hart: Watercolors	to Jan. 15
Kleemann, 38 E. 57.	Voiceske: Prints	to Jan. 15
	Eugene Higgins: Paintings	to Jan. 31
Knoedler, 14 E. 57.	XVII Century Dutch Painting	Jan. 10-31
	Prints of Six Centuries	to Jan. 15
Kraushaar, 730 Fifth.	Gifford Beal: Paintings	Jan. 12-28
John Levy, 1 E. 57.	Ashton Knight: Paintings	Jan. 10-22
Julien Levy, 15 E. 57.	Sanders; Magritte: Paintings	to Jan. 18
Lilienfeld, 21 E. 57.	Boris Grigoriev: Paintings	Jan. 10-29
Macbeth, 11 E. 57.	Paintings by "The Eight"	to Jan. 17
Matisse, 51 E. 57.	Matisse to Miro: Paintings	to Jan. 31
Mayer, 41 E. 57.	Muirhead Bone: Etchings; Chinese Porcelains	Jan. 10-29
Metropolitan Museum of Art.	Renaissance Prints	to Feb. 28
	American XVIII Century Rooms	to Feb. 1
Metropolitan, 27 W. 57.	Westchiloff: Paintings	to March 1
Midtown, 605 Madison.	M. Azzi Aldrich: Paintings	to Jan. 17
Milch, 108 W. 57.	Stephen Etnier: Paintings	to Jan. 22
Montross, 758 Fifth.	Frank Herring: Paintings	to Jan. 15
Morgan, 106 E. 57.	American Lithographs	to Jan. 10
Morgan Library, 29 E. 36.	English XIX Century Manuscripts	to Jan. 31
Morton, 130 W. 57.	Group Show: Paintings	to Jan. 15
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture	to Jan. 23
Museum of Modern Art, 14 W. 49.	New Acquisitions: Films	to Jan. 31
Museum of the City of New York.	Silver by New York Makers	to Feb. 1
National Arts Club, 119 E. 19.	Members Exhibition	Jan. 10-29
Neumann, 509 Madison.	Group Show: Paintings	to Feb. 5
Newhouse, 5 E. 57.	Alexandroff: Paintings	Jan. 10-24
New School For Social Research, 66 W. 12.	Barnet: Paintings	to Jan. 20
Newton, 11 E. 57.	Rowlandson: Prints	to Jan. 31
New York Public Library.	Century of Prints	to Mar. 31
	Alphonse Legros: Prints	to Feb. 1
Nierendorf, 21 E. 57.	Kandinsky; Klee; Feininger: Paintings	to Jan. 31
Parish-Watson, 44 E. 57.	Oriental Art; English Furniture	to Jan. 29
Park, 48 E. 50.	Molarsky: Paintings	to Jan. 31
Passedoit, 121 E. 57.	Murray; Bros: Paintings	Jan. 10-22
Perls, 32 E. 58.	Pissarro to Utrillo	to Jan. 30
Rehn, 683 Fifth.	John Carroll: Paintings	Jan. 10-31
Reinhardt, 730 Fifth.	de Cavedes: Paintings	Jan. 10-28
Rockefeller Center, 610 Fifth.	Candid Photography	to Jan. 23
Schaeffer, 61 E. 57.	Old and Modern Masters	to Jan. 15
Schwartz, 507 Madison.	Landscape Paintings	to Jan. 31
Stern, 9 E. 57.	H. Dillingham Palmer: Paintings	to Jan. 15
Studio Guild, 730 Fifth.	Fondiller; Churchill; Vories: Paintings	to Jan. 22
Sullivan, 460 Park.	Somerville; Yeats: Paintings	to Jan. 29
Tricker, 19 W. 57.	Daniel Garber: Paintings	to Jan. 17
Uptown, 249 W. End.	Group Show: Paintings	to Jan. 31
Valentine, 16 E. 57.	Maillol: Sculpture; Rouault: Paintings	Jan. 10-29
Van Baarn, 32 E. 57.	Four Centuries of Stained Glass	to Jan. 31
Walker, 108 E. 57.	John Steuart Curry: Paintings	Jan. 10-29
H. D. Walker, 38 E. 57.	Vera Andrus: Paintings	to Jan. 15
Westermann, 24 W. 48.	American and European Paintings	to Jan. 15
Weyhe, 794 Lexington.	Mabel Dwight: Lithographs	to Jan. 22
Whitney Museum, 10 W. 8.	Demuth: Memorial Exhibition	to Jan. 16
Women's City Club, 20 W. 51.	Painting; Prints	to Jan. 31

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The panels from Edwards and Sons, London, depict St. Peter and St. Paul in soft shades of blues, golds and greens. Made in the XVI century, they have been framed to form wall sconces.



A section of a fire screen from the Arden Gallery—a modern needlework adaptation using Japanese prints as inspiration. The embroidery is done in tones of sepia and brown.



From Norman Adams comes the polescreen, made from an XVIII century piece of needlework framed in a delicately carved Chippendale screen.



Carved in a design embodying masks, this walnut cheval screen is from The Spanish Art Gallery, London. The needlework panel with its floral border is of the late XVII century.

The needlepoint panel from Douglas Curry is of silk and wool and has been framed for use as a fire screen. The frame, of Chippendale design, is walnut.



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RARE ENGLISH SILVER

Queen Anne pear-shaped teapot with stand by Thomas Fowler, London, 1709; George I teapot of skittle-ball type, by John East, London, 1723; Queen Anne octagonal tea caddy by Thomas Ash, London, 1711; George II small pear-shaped creamer by William Atkinson, London, 1727, and other Georgian items. Also choice silver by Tiffany.

WORKS OF ART AND DECORATIONS

A bronze cast of Remington's *The Outlaw* and landscape paintings largely of the American school. Bristol and early American glass. Porcelains including a notable Oriental Lowestoft pitcher with original cover, Chelsea figurines, Chamberlains Worcester campana vases, and a Rockingham decorated dessert service.

CHINESE PORCELAINS & JADES

Beautiful landscape and figure painting exhibited in a group of *ku yüeh hsüan* eggshell porcelains; rare *chün yao* moon blue bowl with purple splashes; miniature vases and other cabinet pieces in a variety of finely hued glazes; pair of K'ang-shi blue and white resonant bowls and a variety of other notable items.

Important carved jades including a *fei-ts'ui* jade incense burner carved as tripod bowl surmounted by two-tiered hexagonal pagoda and a Ming wine pot carved allover in low relief, in mottled white jade with touches of black in the handle. Also several choice pieces in carved coral.

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Flemish 17th century tapestry depicting *Eli and the Youthful Samuel* in a richly wooded landscape; pair of German Renaissance panels, Mortlake hunting example of about 1700, an Oudenaarde verdure, and a pair of 17th century armorial verdure panels with the cardinal's arms of Biaudos Casteja. Sarouk carpet woven with small blossoms on a shaded rose red field within a midnight blue border; other Oriental weaves and English needlepoint carpets; a small group of furs; hangings and coverlets and a pair of Louisiana patchwork quilts worked with Old and New Testament subjects and dated 1825.

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